

THE WANDERER AND HIS SHADOW.

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SEBASTIAN BACH.—In so far as we do not hear Bach's music as perfect and experienced connoisseurs of counterpoint and all the varieties of the fugal style (and accordingly must dispense with real artistic enjoyment), we shall feel in listening to his music—in Goethe's magnificent phrase—as if "we were present at God's creation of the world." In other words, we feel here that something great is in the making but not yet made—our mighty modern music, which by conquering nationalities, the Church, and counterpoint has conquered the world. In Bach there is still too much crude Christianity, crude Germanism, crude scholasticism. He stands on the threshold of modern European music, but turns from thence to look at the Middle Ages.

150.

HANDEL.—Handel, who in the invention of his music was bold, original, truthful, powerful, inclined to and akin to all the heroism of which a *nation* is capable, often proved stiff, cold, nay even weary of himself in composition. He applied a few well-tried methods of execution, wrote copiously and quickly, and was glad when he had finished—but that joy was not the joy of God and other creators in the eventide of their working day.

151.

HAYDN.—So far as genius can exist in a man who is merely *good*, Haydn had genius. He went